

MARGARET A ORAN

# Six Creole Folk-Songs

with Original Creole and  
Translated English Texts



Music arranged & translations made  
by **Maud Cuney Hare**

1.50net

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CARL FISCHER NEW YORK  
NASSAU SQUARE

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& C. SCHIRMER MUSIC CO.  
231 Columbus Ave., New York, N.Y.

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# SIX CREOLE FOLK-SONGS

With  
ORIGINAL CREOLE  
And Translated  
ENGLISH TEXT

BY  
MAUD CUNEY HARE



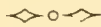
SIX SONGS FOR MEDIUM VOICE

WITH  
PIANO ACCOMPANIMENT



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CARL FISCHER & SONS NEW YORK

BOSTON  
380-382 BOYLSTON ST.

CHICAGO  
335-339 S. WABASH AVE.



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“Noon!  
 Silence and heat;  
 A Creole tune  
 On the lips of old Fadette!

Noon!  
 Drowsy and sweet  
 The patois croon  
 On the lips of old Fadette!”

LEON LAVIAUX

*(Englished by John Myers O'Hara)*

The familiar triumvirate to which American readers are most indebted for their knowledge of Creole life and song, is composed of Henry E. Krehbiel, George W. Cable and Lafcadio Hearn.

Hearn has said that Creole music is mostly Negro music remodeled by French composers and the melancholy beauty and quavering chant lightened by French influence and deepened by the Spanish.

The Creole folk-songs of the New World are those of the people of mixed blood in Louisiana and the bordering south-western states. Mainly African in rhythm, the music was brought to South American countries and to the West-Indies, thence to Louisiana, where it received a French and Spanish-American imprint by the settlers of the land. The majority of the songs that survive show a French influence while a few are known in variant form in France. They are interwoven with the history of Louisiana and the neighboring states and were in most instances linked to the dance.

In the early days of New Orleans it was the custom to use the old Place Congo, at the further end of historic Jackson Square, as an out-of-door dance hall and rendezvous. George W. Cable in his writings has given vividly colored descriptions of the throng gathered there—Senegalese from Cape Verde, Mandingoes from the Gambia River, Fouds from interior Africa, with Moors and Arabs and Congoes and Franco Congoes for whom the park and dance were named.

I am told however, by an elderly Creole neighbor who remembers those early days, that as late as 1855 Place Congo was open only to free persons of color and members of the white race and that the dance which lasted from two until nine on Sunday afternoon was a noticeable event in the life of the old city. In this square which is found at the opposite end of the ancient and more dignified Place d'Armes, were danced the “Counjai” with love for its theme; the “Bamboula,” after the like-named African drum; the “Guiouba” (D'juba,) a nonsense dance, and the “Calinda” a sort of Fandango said to be from the Spanish que'linda.

The main instruments used in the dance were the drums, the quills (a Pan's pipe of reeds), the Marimba and the banjo which was often accompanied by a rattle made of a polished jaw-bone with loosened teeth. There was a group of 30 or more singers, the leader of whom often practised his gift of improvisation and took the part of soloist.

The songs are in the musical Creole language, a French patois that survives in the fascinating old French quarter of New Orleans and in many of the sleepy, quaint old Creole towns on the Atchafalaya and on the Bayou Teche. The Creole language shows many contractions and subtractions; every harsh letter is either softened or eliminated. However in singing the songs, the rules for French pronunciation are to be followed.

The themes of the songs are but few and those are of the primal emotions. While there are but few religious songs, there are many of satire and sarcasm, ridicule and mockery many of which sprang into being at carnival time, and far more love songs than are to be found among any other folk-song offering of America.

Distinct from the mountain song of Kentucky, The Negro Spiritual or the tribal melody of the Indian, the Creoles have added a new note in their gift to the folk-song of America. Out of their consciousness they speak to us in the words of Theocritus: “And to you in my turn, the charms of the clear-voiced muses, even all that they can give and all that my house has in store, these do I bring. The fairest meed of the gods is song.”

*Maud Cuney Hare*



# Aurore Pradère

(A LOVE SONG)

1

Aurore Pradère, belle 'ti fille,  
 Aurore Pradère, belle 'ti fille,  
 Aurore Pradère, belle 'ti fille,  
 C'est li mo oulé, c'est li ma pren.  
 Ya moun qui dit li trop zolie,  
 Ya moun qui dit li pas polie;  
 Tout ça ya dit, (Sia!) bin fou bin,  
 C'est li mo oulé, c'est li ma pren.

2

Aurore Pradère, belle 'ti fille,  
 Aurore Pradère, belle 'ti fille,  
 Aurore Pradère, belle 'ti fille,  
 C'est li mo oulé, c'est li ma pren.  
 Li pas mandé robe mousseline,  
 Li pas mandé déba brodé;  
 Li pas mandé soulier prinelle,  
 C'est li mo oulé, c'est li ma pren.

1

*Aurore Pradère, pretty girl,  
 Aurore Pradère, pretty girl,  
 Aurore Pradère, pretty girl,  
 She's just what I want, and her I'll have.  
 Some say that she's too pretty, quite,  
 Some folks they say she's not polite;  
 All this they say - Pshaw!— I'm no fool,  
 Oh she's what I want, and her I'll have.*

2

*Aurore Pradère, pretty girl,  
 Aurore Pradère, pretty girl,  
 Aurore Pradère, pretty girl,  
 She's just what I want, and her I'll have.  
 She does not choose a muslin gown,  
 She does not ask for 'broidered hose,  
 She does not want prunella shoes;  
 Oh she's what I want, and her I'll have.*

"Aurore Pradère" which was sung to a "Counjai," was one of the most popular of the old love-songs. A third verse, well known in Louisiana, reads:

"Ya moun qui dit li gagne la geole;  
 Ya moun qui dit so m'man te folle,  
 Ya moun qui dit li gagne la geole;  
 C'est li mo oule, c'est le ma pren."

"Some do say her mother's mad,      Some do say that she is bad."

It is interesting to note that "Aurore" was chosen by Henry F. Gilbert for the heroine in his Symphonic-ballet, "The Dance in Place Congo."

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# Aurore Pradère

(A LOVE SONG)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Allegretto (♩ = 84) *poco rit. mf*

Voice

Piano

*a tempo*

rore Pra-dère, belle 'ti fille, Au - rore Pra-dère, belle 'ti fille, Au -  
 rore Pra-dère, pret - ty girl, Au - rore Pra dère, pret - ty girl, Au -

*a tempo*

*rit.* *p a tempo*

rore Pra-dère, belle 'ti fille, C'est li mo ou-lé, c'est li ma pren.  
 rore Pra-dère, pret - ty girl, She's just what I want, and her I'll have.

*rit.* *a tempo*



*mf animato*

Ya moun qui dit li trop zo-lie, Ya moun qui dit li pas po-lie; Tout  
Li pas man-dé robe mous-se-line, Li pas man-dé dé - ba bro - dé; Li  
*Some say that she's too pret-ty, quite, Some folks they say she's not po - lite; All*  
*She does not choose a mus-lin gown, She does not ask for 'broidered hose, She*

*animato**mf**mf**rall.**p a tempo*

ça ya dit, (Sia!) bin fou bin, C'est li mo ou-lé, c'est li ma pren.  
pas man-dé sou - lier pri-nelle, C'est li mo ou-lé, c'est li ma pren.  
*this they say - Pshaw! - I'm no fool, Oh she's what I want, and her I'll have.*  
*does not want pru - nel-la shoes; Oh she's what I want, and her I'll have.*

*mf*

Au-rose Pra-dère, belle 'ti fille, Au-rose Pra-dère, belle 'ti fille, Au-  
Au-rose Pra-dère, pret-ty girl, Au-rose Pra-dère, pret-ty girl, Au-

*rit.**p**1<sup>a</sup> a tempo**2<sup>a</sup> a tempo*

rose Pra-dère, belle 'ti fille, C'est li mo ou-lé, c'est li ma pren. li ma pren.  
rose Pra-dère, pret-ty girl, She's just what I want, and her I'll have. her I'll have.

*rit.**p**a tempo**a tempo*



## Gardé Piti Mulet Là

(Musieu Bainjo)

(SATIRICAL SONG)

1

Gardé piti Mulet là, "Musieu Bainjo,"  
 La com' li insolent!  
 Chapeau sul' côté,  
 Soulié qui fait "cric-crac"  
 Gardé piti Mulet là, "Musieu Bainjo,"  
 La com' li insolent!

2

Gardé piti Mulet là, "Musieu Bainjo,"  
 La com' li insolent!  
 Foular á la pouche  
 La canne á la main.  
 Gardé piti Mulet là, "Musieu Bainjo,"  
 La com' li insolent!

1

*See the little mulatto, "Mister Banjo"*  
*Hasn't he a saucy air!*  
*Hat cock'd on one side,*  
*New shoes that go "cric-crac"*  
*See the little mulatto, "Mister Banjo"*  
*Hasn't he a saucy air!*

2

*See the little mulatto, "Mister Banjo"*  
*Hasn't he a saucy air!*  
*Kerchief in his vest,*  
*Walking-cane in hand.*  
*See the little mulatto, "Mister Banjo"*  
*Hasn't he a saucy air!*

"Musieu Bainjo" is a satirical song that was sung on a plantation in St. Charles Parish, La. Songs of mockery, pointed at times with cruel satire, were common among the Creole songs of Louisiana and the Antilles.

## Gardé Piti Mulet Là

(Musieu Bainjo)

(SATIRICAL SONG)

CREOLE FOLK-SONG

arranged by

MAUD CUNEY HARE

Animato (♩ = 88)

Piano

*mf* à la banjo - without pedal.

*mf* mockingly

Gar - dé pi - ti Mu - let  
See the lit - tle mu - lat -

là, "Mu - sieu Bain - jo," La com' li in - so -  
to, "Mis - ter Ban - jo" Hasn't he a sau - cy

*p*

lent! Cha - peau sul' cô - té,  
air! Hat cock'd on one side,

*p*



Sou lié qui fait "cric - crac"  
*New shoes that go "cric - crac"*

*mf*  
 Gar - dé pi - ti Mu - let là, "Mu - sieu Bain - jo," La com' li  
*See the lit - tle mu - lat - to, "Mis - ter Ban - jo," Hasn't he a*

*rit.*  
 in - so - lent!  
 sau - cy air!

*rit.* *a tempo*

*mf*

Gar-dé pi - ti Mu let là, "Mu-sieu Bain - jo," La com' li in - so -  
 See the lit - tle mu - lat - to, "Mis - ter Ban - jo," Hasn't he a sau - cy

*mf*

*rit.* *p a tempo*

lent!  
 air!

Fou - lar à la pouche,  
 Ker - chief in his vest,

*rit.* *p a tempo*

*mf*

La canne à la main. Gar-dé pi - ti Mu - let  
 Walk - ing - cane in hand. See the lit - tle mu - lat -

*rit.* *>*

là, "Mu-sieu Bain - jo," La com' li in - so - lent!  
 to, "Mis - ter Ban - jo," Hasn't he a sau - cy air!

*rit.* *accel.*



# Belle Layotte

(A LOVE SONG)

*Englished by Mrs. Jean Paul Selinger*

1.

Mo déjà roulé tout la côte,  
Pancor ouar pareil belle Layotte.  
Mo roulé tout la côte,  
Mo roulé tout la colonie;  
Mo pancor ouar griffonne la,  
Qua mo gout comme la belle Layotte.  
Mo déjà roulé tout la côte,  
Pancor ouar pareil belle Layotte.

2.

Mo déjà roulé tout la côte,  
Pancor ouar pareil belle Layotte.  
Jean Babét, mon ami,  
Si vous couri par en haut,  
Vous mande belle Layotte.  
Cadeau la li té promi mouin.  
Mo déjà roulé tout la côte,  
Pancor ouar pareil belle Layotte.

3.

Mo déjà roulé tout la côte,  
Pancor ouar pareil belle Layotte.  
Domestique la maison,  
Ye tout faché avec mouin,  
Para porte chanson la  
Mo composé pou la belle Layotte.  
Mo déjà roulé tout la côte,  
Pancor ouar pareil belle Layotte.

1.

*I have sailed all along the shore,  
There is none like my belle Layotte.  
I sail along the shore,  
I have roamed the country o'er;  
But I find no name so dear,  
As that of my own belle Layotte.  
I have sailed all along the shore,  
There is none like my belle Layotte.*

2.

*I have sailed all along the shore,  
There is none like my belle Layotte.  
Oh, Jean Babet, my friend,  
If you to her I should send,  
Ask of her the lover's knot  
She promised me, my belle Layotte.  
I have sailed all along the shore,  
There is none like my belle Layotte.*

3.

*I have sailed all along the shore,  
There is none like my belle Layotte.  
The servants of the house,  
With me, all angry are,  
For the song of love in a cot  
Which I composed for belle Layotte.  
I have sailed all along the shore,  
There is none like my belle Layotte.*

Probably danced to a "Calinda", The Spanish Creoles of Louisiana when inter-married with the French, spoke the French Creole language in preference to the Spanish language, so it is not unlikely that "Belle Layotte" sprang from the heart of one of the Spanish-French beaux of that period.

# Belle Layotte

(A LOVE SONG)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Allegretto (♩ = 88)

Voice

Piano

(♩ = 72)

*mf*

Mo dé - ja. rou - lé tout la côte, Pan-cor ouar pa-reil belle La-yotte.  
I have sailed all a - long the shore, There is none like my belle La-yotte.

*mf*

*rit.*

*a tempo*

*f*

Mo rou - lé tout la côte, Mo rou - lé tout la co - lo - nie;  
Jean Ba - bét, mon a - mi, Si vous cou - ri par en haut,  
I sail a - long the shore, I have roamed the coun - try o'er;  
Oh, Jean Ba - bet, my friend, If you to her I should send,

*f a tempo*



Mo pan-cor ouar grif-fonne la, Qua mo gout comme la belle La-yotte.  
 Vous man-de belle La-yotte. Ca-deau la li té pro-mi mouin.  
*But I find no name so dear, As that of my own belle La-yotte.*  
*Ask of her the lov-er's knot She promised me, my belle La-yotte.*

*mp* *3* *rit.*

Mo dé-jà rou-lé tout la côte, Pan-cor ouar pa-reil  
*I have sailed all a-long the shore, There is none like my*

*a tempo*  
*p espressivo*

*espressivo* *3*

belle La-yotte. Mo dé-jà rou-lé tout la côte,  
*belle La-yotte. I have sailed all a-long the shore,*

*pp rit.* *mf a tempo*

*rit.* *mf a tempo* *3*

Pan-cor ouar pa-reil belle La-yotte. Aié! \_\_\_\_\_ *l.h.*  
*There is none like my belle La-yotte.*

*p* *3* *rit.* *f*

*p* *3* *rit.* *f cresc.*

*ped.* \*

## Quand mo-té jeune

(Bal fini)

(DANCE SONG)

[Quand mo-té jeun'

Mo-té jonglé Michieu;  
A c't'heur ma-pé vini vieux,  
Mo-pé jonglé bon Dieu.]

Ma-pé jonglé bon temps passé,  
Ma-pé jonglé bon temps passé,  
Ma-pé jonglé bon temps passé,  
Ma-pé jonglé bon temps qu'est passé.

Le bal fini, bonsoir, Messieurs,  
Le bal fini, bonsoir, Mesdam'  
M'al-lé parti,  
La, la, la, la, la!

[*While I was young,*

*Merry was I, dear Sirs;  
And now when I am old,  
I still will merry be.]*

*I will be gay for pleasure flies,  
I will be gay for pleasure flies,  
I will be gay, "good times" pass away,  
I will be gay, "good times" pass away.*

*The dance is done, Goodnight, Messieurs,  
The dance is done, Goodnight, Madames,  
I go, I go!  
La, la, la, la, la!*

"Quand mo-té jeune" was sung with the dance to an accompaniment of beating drums. The "Bal fini" was a farewell that was sung at close of the dance in "Place Congo."

It is the boast of the possession of eternal youth. I am gay when I am young and I will still be gay when I am old. "Good times" pass so be happy while life lasts.

"Good times" was a common expression among the Creoles.



# Quand mo-té jeune

## Bal fini

(DANCE SONG)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Con moto - *gayly* (♩ = 116)

Voice

Piano

*mf*

Quand mo-té jeun', Mo-té jon-glé Mi-chieu; A  
*While I was young, Mer-ry was I, dear Sirs; And*

*mf*

c't'heur ma-pé vi-ni vieux, Mo-pé jon-glé bon Dieu.  
*now when I am old, I still will mer-ry be.*

1

2 *mf*

pé jon - glé bon Dieu. Ma - pé jon - glé bon temps pas -  
*still will mer - ry be. I will be gay for pleas - ure*

*p*

sé, Ma - pé jon - glé bon temps pas - sé, Ma - pé jon -  
*flies, I will be gay for pleas - ure flies, I will be*

*colla voce*

*mf* *p*

glé bon temps pas - sé, Ma - pé jon  
*gay, "good times" pass a - way, I will be*

*colla voce*

*rit. mf*

glé bon temps qu'est pas - sé.  
*gay, "good times" pass a - way.*



*mf a tempo*

Le bal fi - ni, —  
The dance is done, —

(♩ = 120)

*f a tempo*

*mf*

bon - soir, Mes - sieurs, Le bal fi - ni, —  
Good - night, Mes - sieurs, The dance is done, —

*rit. e dim.*

bon - soir, Mes - dam', M'al - lé par - ti, La, *p*  
Good night, Ma - dames, I go, I go! La,

*rit. e dim.*

*p*

*pp*

la, la, la, la!  
la, la, la, la!

*pp a tempo*

*ppp*

*l.h.*

# Aine, dé, trois, Caroline

(SONG OF LONGING)

1

Aine, dé, trois, Caroline  
 Ça, ça, yé comme ça, ma chère!  
 Aine, dé, trois, Caroline  
 Ça, ça, yé comme ça, ma chère!  
 Papa di "Non", Maman di "Oui",  
 C'est li m'oulé, c'est li ma pren.  
 Ya pas larzan, pou a-cheté cabanne,  
 C'est li m'oulé, c'est li ma pren.

2

Aine, dé, trois, Caroline  
 Pas paré comme ça, ma chère!  
 Aine, dé, trois, Caroline  
 Pas paré comme ça, ma chère!  
 Sam'di l'amour, Dimanch' marie,  
 Lundi matin, piti dans bras.  
 N'a pas couvert', n'a pas de draps,  
 N'a pas a rien, Piti dans bras.

1

*One, two, three, Caroline*  
*What is the matter with thee?*  
*One, two, three, Caroline*  
*What is the matter with thee?*  
*Papa says "No", Mama says "Yes,"*  
*'Tis he (whom) I want and him I'll have.*  
*No money has he, a cabin to buy,*  
*'Tis he I want, and he wants me.*

2

*One, two, three, Caroline*  
*Do not talk that way, my Dear.*  
*One, two, three, Caroline*  
*Do not talk that way, my Dear.*  
*Saturday love, Sunday to wed,*  
*Monday morn, Baby in arms.*  
*There is no quilt, no little bed,*  
*Not anything, Baby in arms.*

Aine, dé, trois, Caroline is a "Counjai" and was first noted in St. Charles Parish, La. It is also familiar with the interchangeable names of "Adeline" and "Azalie". The Creole phrase "Ça, ça, yé" is from the French "Qu'est ce". "Qui ça ça yé" therefore standing as "What's the matter".

H. E. Krehbiel in speaking of the song says: "In its way the song "Caroline" lets light into the tragedy as well as the romance of the domestic life of the young Creole slaves. Marriage, that state of blissful respectability denied to the multitude either by law or social conditions".



# Aine, dé, trois, Caroline

(SONG OF LONGING)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Allegro (♩ = 92)

Voice

Piano

*mf*

*mf*

Aine, dé, trois, Ca - ro - line  
One, two, three, Car - o - line

1 } Ça, ça, yé comme ça, ma chère!  
2 } Pas pa - ré comme ça, ma chère!

1 } What — is the mat - ter with thee?  
2 } Do not talk that way, my Dear.

*mf*

*mf*

Aine, dé, trois, Ca - ro - line  
One, two, three, Car - o - line

1 } Ça, ça, yé comme ça, ma chère!  
2 } Pas pa - ré comme ça, ma chère!

1 } What — is the mat - ter with thee?  
2 } Do not talk that way, my Dear.

*mf*

*expressivo*

Pa - pa di "Non," Ma - man di "Oui," C'est li m'ou-lé, c'est li ma pren.  
 Sam' di l'a-mour, Di-manch'ma-rie, Lun-di ma-tin, pi-ti dans bras.  
*Pa - pa says "No," Ma - ma says "Yes," 'Tis he I want and him I'll have.*  
*Sat - ur - day love, Sun - day to wed, Mon - day — morn, Ba - by in arms.*

*expressivo*

*rit.*

Ya pas lar - zan, pou a - che - té ca - banne,  
 N'a pas cou - vert', n'a pas de draps, ———  
*No mon - ey has he, a cub - in to buy,*  
*There is no quilt, no lit - tle bed, ———*

*rit.*

*f a tempo* *accel.*

C'est li m'ou - lé, c'est li ma pren.  
 N'a pas a rien, Pi - ti dans bras.  
*'Tis he I want, and he wants me.*  
*Not a thing ——— Ba - by in arms.*

*f a tempo* *accel.*



## Dialogue d'Amour

(SONG OF MOCKERY)

Si l'amou à vou si grand, Michié la,  
 Si l'amou à vou si grand, Michié la,  
 Si l'amou à vou si grand,  
 Faut donné plein l'argent.

Toutes mes cann' sont brulées, Mariann',  
 Sont brulées, Mariann',  
 Toutes mes cann' sont brulées,  
 Et je suis ruiné.

Si cann' à vous brulé, Michié la,  
 Si cann' à vous brulé, Michié la,  
 Si cann' à vous brulé,  
 L'amou à nous flambé!

*If your love can be so great, my dear Sir,  
 If your love can be so great, my dear Sir,  
 If your love can be so great,  
 Then give me your silver.*

*All of my cane is burned, Marianne,  
 Is burned, Marianne,  
 All of my cane is burned,  
 And ruined am I.*

*If plantations are lost, my dear Sir,  
 If your cane is destroyed, my dear Sir,  
 If your cane is burned,  
 Then love is lost in flames.*

"Dialogue d'amour" is said to be a "Calinda", a dance that was linked to songs of derision and which ended the evening's gayety at Place Congo..

One of the instruments used to accompany the song and dance, was a drum which was made to produce a rattle like castanets.

Money of silver is more commonly used in the south, than that of gold or paper: sugar - cane plantations are a principal source of wealth in this section.

# Dialogue d'Amour

(SONG OF MOCKERY)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Lentement (♩ = 80) *Lightly*

Voice

Piano

*f*

*ped.* \* *simile*

*archly*

Si l'a - mou à vou si  
If your love can be so

grand, Mi - chié la, Si l'a - mou à vou si grand, Mi - chié  
great, my dear Sir, If your love can be so great, my dear

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Lentement (♩ = 80) Lightly'. The piano part begins with a forte dynamic (*f*) and includes a triplet of eighth notes in the right hand. The voice part enters with the lyrics 'Si l'a - mou à vou si' and 'If your love can be so'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score concludes with the lyrics 'grand, Mi - chié la, Si l'a - mou à vou si grand, Mi - chié' and 'great, my dear Sir, If your love can be so great, my dear'.



*rit.*

la, Si l'a - mou à vou si grand, Faut don - né plein l'ar -  
 Sir, If your love can be so great, Then give me your sil -

*a tempo* *sadly* *3*

gent. Tou - tes mes cann' sont bru -  
 ver. All of my cane is —

*a tempo*

lées, Ma - ri - ann', sont bru lées, Ma - ri - ann', Tou - tes mes *3*  
 burned, Ma - ri - anne, is — burned, Ma - ri - anne, All of my

*rit.* *f* *f*

cann' sont bru - lées, Et — je suis rui - né.  
 cane is — burned, and — ruined am I.

*f* *rit.* *f*

*a tempo*

*flippantly*  
*mf a tempo*

Si cann' à vous bru - lé, Mi - chie la, Si  
If plan - ta - tions are lost, my dear Sir, If

cann' à vous bru - lé, Mi - chie la, Si cann' à vous bru -  
your cane is de - stroyed, my dear Sir, If your cane is

*f* lé, L'a - mou à nous flam - bé!  
burned, Then love is lost in flames.

*mf* *mf* *ff*



# SIX CREOLE FOLK-SONGS

With  
ORIGINAL CREOLE  
And Translated  
ENGLISH TEXT

BY  
MAUD CUNEY HARE



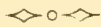
SIX SONGS FOR MEDIUM VOICE

WITH  
PIANO ACCOMPANIMENT



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CARL FISCHER SQUARE NEW YORK

BOSTON  
380-382 BOYLSTON ST.

CHICAGO  
335-339 S. WABASH AVE.

E. C. SCHIRMER MUSIC CO.  
221 Columbus Ave., Boston 16, Mass.





“Noon!  
 Silence and heat;  
 A Creole tune  
 On the lips of old Fadette!

Noon!  
 Drowsy and sweet  
 The patois croon  
 On the lips of old Fadette!”

LEON LAVIAUX

*(Englished by John Myers O'Hara)*

The familiar triumvirate to which American readers are most indebted for their knowledge of Creole life and song, is composed of Henry E. Krehbiel, George W. Cable and Lafcadio Hearn.

Hearn has said that Creole music is mostly Negro music remodeled by French composers and the melancholy beauty and quavering chant lightened by French influence and deepened by the Spanish.

The Creole folk-songs of the New World are those of the people of mixed blood in Louisiana and the bordering south-western states. Mainly African in rhythm, the music was brought to South American countries and to the West-Indies, thence to Louisiana, where it received a French and Spanish-American imprint by the settlers of the land. The majority of the songs that survive show a French influence while a few are known in variant form in France. They are interwoven with the history of Louisiana and the neighboring states and were in most instances linked to the dance.

In the early days of New Orleans it was the custom to use the old Place Congo, at the further end of historic Jackson Square, as an out-of-door dance hall and rendezvous. George W. Cable in his writings has given vividly colored descriptions of the throng gathered there—Senegalese from Cape Verde, Mandingoes from the Gambia River, Fouds from interior Africa, with Moors and Arabs and Congoes and Franco Congoes for whom the park and dance were named.

I am told however, by an elderly Creole neighbor who remembers those early days, that as late as 1855 Place Congo was open only to free persons of color and members of the white race and that the dance which lasted from two until nine on Sunday afternoon was a noticeable event in the life of the old city. In this square which is found at the opposite end of the ancient and more dignified Place d'Armes, were danced the “Counjai” with love for its theme; the “Bamboula,” after the like-named African drum; the “Guiouba” (D'juba,) a nonsense dance, and the “Calinda” a sort of Fandango said to be from the Spanish que'linda.

The main instruments used in the dance were the drums, the quills (a Pan's pipe of reeds), the Marimba and the banjo which was often accompanied by a rattle made of a polished jaw-bone with loosened teeth. There was a group of 30 or more singers, the leader of whom often practised his gift of improvisation and took the part of soloist.

The songs are in the musical Creole language, a French patois that survives in the fascinating old French quarter of New Orleans and in many of the sleepy, quaint old Creole towns on the Atchafalaya and on the Bayou Teche. The Creole language shows many contractions and subtractions; every harsh letter is either softened or eliminated. However in singing the songs, the rules for French pronunciation are to be followed.

The themes of the songs are but few and those are of the primal emotions. While there are but few religious songs, there are many of satire and sarcasm, ridicule and mockery many of which sprang into being at carnival time, and far more love songs than are to be found among any other folk-song offering of America.

Distinct from the mountain song of Kentucky, The Negro Spiritual or the tribal melody of the Indian, the Creoles have added a new note in their gift to the folk-song of America. Out of their consciousness they speak to us in the words of Theocritus: “And to you in my turn, the charms of the clear-voiced muses, even all that they can give and all that my house has in store, these do I bring. The fairest meed of the gods is song.”

*Maud Cuney Hare*

## Aurore Pradère

(A LOVE SONG)

1

Aurore Pradère, belle 'ti fille,  
 Aurore Pradère, belle 'ti fille,  
 Aurore Pradère, belle 'ti fille,  
 C'est li mo oulé, c'est li ma pren.  
 Ya moun qui dit li trop zolie,  
 Ya moun qui dit li pas polie;  
 Tout ça ya dit, (Sia!) bin fou bin,  
 C'est li mo oulé, c'est li ma pren.

2

Aurore Pradère, belle 'ti fille,  
 Aurore Pradère, belle 'ti fille,  
 Aurore Pradère, belle 'ti fille,  
 C'est li mo oulé, c'est li ma pren.  
 Li pas mandé robe mousseline,  
 Li pas mandé déba brodé;  
 Li pas mandé soulier prinelle,  
 C'est li mo oulé, c'est li ma pren.

1

*Aurore Pradère, pretty girl,  
 Aurore Pradère, pretty girl,  
 Aurore Pradère, pretty girl,  
 She's just what I want, and her I'll have.  
 Some say that she's too pretty, quite,  
 Some folks they say she's not polite;  
 All this they say - Pshaw!— I'm no fool,  
 Oh she's what I want, and her I'll have.*

2

*Aurore Pradère, pretty girl,  
 Aurore Pradère, pretty girl,  
 Aurore Pradère, pretty girl,  
 She's just what I want, and her I'll have.  
 She does not choose a muslin gown,  
 She does not ask for 'broidered hose,  
 She does not want prunella shoes;  
 Oh she's what I want, and her I'll have.*

"Aurore Pradère" which was sung to a "Counjai," was one of the most popular of the old love-songs. A third verse, well known in Louisiana, reads:

"Ya moun qui dit li gagne la geole;  
 Ya moun qui dit so m'man te folle,  
 Ya moun qui dit li gagne la geole;  
 C'est li mo oule, c'est le ma pren."

"Some do say her mother's mad,      Some do say that she is bad."

It is interesting to note that "Aurore" was chosen by Henry F. Gilbert for the heroine in his Symphonic-ballet, "The Dance in Place Congo."



MUSIC  
M1621  
H374C7  
1921

# Aurore Pradère

(A LOVE SONG)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Allegretto (♩ = 84) *poco rit. mf*

Voice

Piano

The first system of music features a voice line and a piano accompaniment. The voice line begins with a whole rest, followed by a quarter rest, and then a half note. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Allegretto' with a quarter note equal to 84 beats per minute. The key signature has one flat (B-flat), and the time signature is 2/4. The piano part includes a 'poco rit.' marking and a 'mf' dynamic.

Au -  
Au -

*a tempo*

rore Pra-dère, belle 'ti fille, Au - rore Pra-dère, belle 'ti fille, Au -  
rore Pra-dère, pret - ty girl, Au - rore Pra dère, pret - ty girl, Au -

*a tempo*

The second system continues the vocal melody and piano accompaniment. The lyrics are written below the voice line. The tempo remains 'a tempo'. The piano accompaniment continues with a steady rhythm.

*rit.* *p a tempo*

rore Pra-dère, belle 'ti fille, C'est li mo ou-lé, c'est li ma pren.  
rore Pra-dère, pret - ty girl, She's just what I want, and her I'll have.

*rit.* *a tempo*

The third system concludes the piece. The voice line features a 'rit.' (ritardando) marking followed by a 'p a tempo' (piano a tempo) marking. The piano accompaniment also includes a 'rit.' marking and an 'a tempo' marking. The lyrics are written below the voice line.

*mf animato*

Ya moun qui dit li trop zo-lie, Ya moun qui dit li pas po-lie; Tout  
 Li pas man-dé robe mous-se-line, Li pas man-dé dé-ba bro-dé; Li  
*Some say that she's too pret-ty, quite, Some folks they say she's not po-lite; All*  
*She does not choose a mus-lin gown, She does not ask for 'broidered hose, She*

*animato*

*mf* *rall.* *p a tempo*

ça ya dit, (Sia!) bin fou bin, C'est li mo ou-lé, c'est li ma pren.  
 pas man-dé sou-lier pri-nelle, C'est li mo ou-lé, c'est li ma pren.  
*this they say - Pshaw! - I'm no fool, Oh she's what I want, and her I'll have.*  
*does not want pru-nel-la shoes; Oh she's what I want, and her I'll have.*

*sf* *mf* *rall.* *p*

*a tempo*

*mf*

Au-rore Pra-dère, belle 'ti fille, Au-rore Pra-dère, belle 'ti fille, Au-  
 Au-rore Pra-dère, pret-ty girl, Au-rore Pra-dère, pret-ty girl, Au-  
*pp* *mf*

*rit.* *p* *1 a tempo* *2 a tempo*

rore Pra-dère, belle 'ti fille, C'est li mo ou-lé, c'est li ma pren. li ma pren.  
 rore Pra-dère, pret-ty girl, She's just what I want, and her I'll have. her I'll have.  
*rit.*

*p* *a tempo* *a tempo*



## Gardé Piti Mulet Là

(Musieu Bainjo)

(SATIRICAL SONG)

1

Gardé piti Mulet là, "Musieu Bainjo,"  
 La com' li insolent!  
 Chapeau sul' côté,  
 Soulié qui fait "cric-crac"  
 Gardé piti Mulet là, "Musieu Bainjo,"  
 La com' li insolent!

2

Gardé piti Mulet là, "Musieu Bainjo,"  
 La com' li insolent!  
 Foular á la poche  
 La canne á la main.  
 Gardé piti Mulet là, "Musieu Bainjo,"  
 La com' li insolent!

1

*See the little mulatto, "Mister Banjo"*  
*Hasn't he a saucy air!*  
*Hat cock'd on one side,*  
*New shoes that go "cric-crac"*  
*See the little mulatto, "Mister Banjo"*  
*Hasn't he a saucy air!*

2

*See the little mulatto, "Mister Banjo"*  
*Hasn't he a saucy air!*  
*Kerchief in his vest,*  
*Walking-cane in hand.*  
*See the little mulatto, "Mister Banjo"*  
*Hasn't he a saucy air!*

"Musieu Bainjo" is a satirical song that was sung on a plantation in St. Charles Parish, La. Songs of mockery, pointed at times with cruel satire, were common among the Creole songs of Louisiana and the Antilles.

## Gardé Piti Mulet Là

(Musieu Bainjo)

(SATIRICAL SONG)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Animato (♩ = 88)

Piano

*mf* à là banjo - without pedal.

*mf* mockingly

Gar - dé pi - ti Mu - let  
See the lit - tle mu - lat -

là, "Mu - sieu Bain - jo," La com' li in - so -  
to, "Mis - ter Ban - jo" Hasn't he a sau - cy

*p*

lent!  
air!

Cha - peau sul' cô - té,  
Hat cock'd on one side,

*p*



Sou lié qui fait "cric - crac"  
*New shoes that go "cric - crac"*

*mf*  
 Gar-dé pi-ti Mu-let là, "Mu-sieu Bain-jo," La com' li  
*See the lit-tle mu-lat-to, "Mis-ter Ban-jo," Hasn't he a*

*rit.*  
 in - so - lent!  
 sau - cy air!

*rit.* *a tempo*

*mf*

Gar-dé pi - ti Mu let là, "Mu-sieu Bain - jo," La com' li in - so -  
 See the lit - tle mu - lat - to, "Mis - ter Ban - jo," Hasn't he a sau - cy

*mf*

*rit.* *p a tempo*

lent! Fou - lar à la pouche,  
 air! Ker - chief in his vest,

*p* *rit.* *p a tempo*

*mf*

La canne à la main. Gar-dé pi - ti Mu - let  
 Walk - ing - cane in hand. See the lit - tle mu - lat -

*rit.*

là, "Mu-sieu Bain - jo," La com' li in - so - lent!  
 to, "Mis - ter Ban - jo," Hasn't he a sau - cy air!

*rit.* *accel.*



# Belle Layotte

(A LOVE SONG)

*Englished by Mrs. Jean Paul Selinger*

1.

Mo déjà roulé tout la côte,  
 Pancor ouar pareil belle Layotte.  
 Mo roulé tout la côte,  
 Mo roulé tout la colonie;  
 Mo pancor ouar griffonne la,  
 Qua mo gout comme la belle Layotte.  
 Mo déjà roulé tout la côte,  
 Pancor ouar pareil belle Layotte.

2.

Mo déjà roulé tout la côte,  
 Pancor ouar pareil belle Layotte.  
 Jean Babét, mon ami,  
 Si vous couri par en haut,  
 Vous mande belle Layotte.  
 Cadeau la li té promi mouin.  
 Mo déjà roulé tout la côte,  
 Pancor ouar pareil belle Layotte.

3.

Mo déjà roulé tout la côte,  
 Pancor ouar pareil belle Layotte.  
 Domestique la maison,  
 Ye tout faché avec mouin,  
 Para porte chanson la  
 Mo composé pou la belle Layotte.  
 Mo déjà roulé tout la côte,  
 Pancor ouar pareil belle Layotte.

1.

*I have sailed all along the shore,  
 There is none like my belle Layotte.  
 I sail along the shore,  
 I have roamed the country o'er;  
 But I find no name so dear,  
 As that of my own belle Layotte.  
 I have sailed all along the shore,  
 There is none like my belle Layotte.*

2.

*I have sailed all along the shore,  
 There is none like my belle Layotte.  
 Oh, Jean Babet, my friend,  
 If you to her I should send,  
 Ask of her the lover's knot  
 She promised me, my belle Layotte.  
 I have sailed all along the shore,  
 There is none like my belle Layotte.*

3.

*I have sailed all along the shore,  
 There is none like my belle Layotte.  
 The servants of the house,  
 With me, all angry are,  
 For the song of love in a cot  
 Which I composed for belle Layotte.  
 I have sailed all along the shore,  
 There is none like my belle Layotte.*

Probably danced to a "Calinda", The Spanish Creoles of Louisiana when inter-married with the French, spoke the French Creole language in preference to the Spanish language, so it is not unlikely that "Belle Layotte" sprang from the heart of one of the Spanish-French beaux of that period.

# Belle Layotte

(A LOVE SONG)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Allegretto (♩ = 88)

Voice

Piano

(♩ = 72)

*mf*

Mo dé - ja. rou - lé tout la côte, Pan - cor ouar pa - reil belle La - yotte.  
I have sailed all a - long the shore, There is none like my belle La - yotte.

*mf*

*rit.*

*a tempo*

*f*

Mo rou - lé tout la côte, Mo rou - lé tout la co - lo - nie;  
Jean Ba - bét, mon a - mi, Si vous cou - ri par en haut,  
I sail a - long the shore, I have roamed the coun - try o'er;  
Oh, Jean Ba - bet, my friend, If you to her I should send,

*f a tempo*



Mo pan-cor ouar grif-fonne la, Qua mo gout comme la belle La-yotte.  
 Vous man-de belle La-yotte. Ca-deau la li té pro-mi mouin.  
*But I find no name so dear, As that of my own belle La-yotte.*  
*Ask of her the lov-er's knot She promised me, my belle La-yotte.*

*mp* *3* *rit.*

Mo dé-jà rou-lé tout la côte, Pan-cor ouar pa-reil  
*I have sailed all a-long the shore, There is none like my*

*a tempo*  
*p espressivo*

*p* *3*

*a tempo*

belle La-yotte. Mo dé-jà rou-lé tout la côte,  
*belle La-yotte. I have sailed all a-long the shore,*

*pp rit.* *mf a tempo*

*rit.* *3* *mf a tempo*

Pan-cor ouar pa-reil belle La-yotte. Aië! \_\_\_\_\_ *l. h.*  
*There is none like my belle La-yotte.*

*p* *3* *rit.* *f*

*p* *3* *rit.* *f cresc.*

*l. h.*

*Ad.* \*

## Quand mo-té jeune

(Bal fini)

(DANCE SONG)

[Quand mo-té jeun'  
 Mo-té jonglé Michieu;  
 A c't'heur ma-pé vini vieux,  
 Mo-pé jonglé bon Dieu.]

Ma-pé jonglé bon temps passé,  
 Ma-pé jonglé bon temps passé,  
 Ma-pé jonglé bon temps passé,  
 Ma-pé jonglé bon temps qu'est passé.

Le bal fini, bonsoir, Messieurs,  
 Le bal fini, bonsoir, Mesdam'  
 M'al-lé parti,  
 La, la, la, la, la!

[*While I was young,  
 Merry was I, dear Sirs;  
 And now when I am old,  
 I still will merry be.*]

*I will be gay for pleasure flies,  
 I will be gay for pleasure flies,  
 I will be gay, "good times" pass away,  
 I will be gay, "good times" pass away.*

*The dance is done, Goodnight, Messieurs,  
 The dance is done, Goodnight, Madames,  
 I go, I go!  
 La, la, la, la, la!*

"Quand mo-té jeune" was sung with the dance to an accompaniment of beating drums. The "Bal fini" was a farewell that was sung at close of the dance in "Place Congo."

It is the boast of the possession of eternal youth. I am gay when I am young and I will still be gay when I am old. "Good times" pass so be happy while life lasts.

"Good times" was a common expression among the Creoles.



# Quand mo-té jeune

## Bal fini

(DANCE SONG)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Con moto - *gayly* (♩ = 116)

Voice

Piano

*mf*

Quand mo-té jeun', Mo-té jon-glé Mi-chieu; A  
*While I was young, Mer-ry was I, dear Sirs; And*

*mf*

c't'heur ma-pé vi-ni vieux, Mo-pé jon-glé bon Dieu.  
*now when I am old, I still will mer-ry be.*

1

2 *mf*

pé jon - glé bon Dieu. Ma - pé jon - glé bon temps pas -  
*still will mer - ry be. I will be gay for pleas - ure*

*p*

sé, Ma - pé jon - glé bon temps pas - sé, Ma - pé jon -  
*flies, I will be gay for pleas - ure flies, I will be*

*colla voce*

*mf* *p*

glé bon temps pas - sé, Ma - pé jon  
*gay, "good times" pass a - way, I will be*

*colla voce*

*rit. mf*

glé bon temps qu'est pas - sé.  
*gay, "good times" pass a - way.*

*rit. mf*



*mf a tempo*

Le bal fi - ni,  
The dance is done,

(♩ = 120)

*f a tempo*

*mf*

bon - soir, Mes - sieurs, Le bal fi - ni,  
Good - night, Mes - sieurs, The dance is done,

*rit. e dim.*

bon - soir, Mes - dam', M'al - lé par - ti, La,  
Good night, Ma - dames, I go, I go! La,

*rit. e dim.*

*p*

*pp*

la, la, la, la!  
la, la, la, la!

*pp a tempo*

*ppp*

*l.h.*

# Aine, dé, trois, Caroline

(SONG OF LONGING)

1

Aine, dé, trois, Caroline

Ça, ça, yé comme ça, ma chère!

Aine, dé, trois, Caroline

Ça, ça, yé comme ça, ma chère!

Papa di "Non", Maman di "Oui",

C'est li m'oulé, c'est li ma pren.

Ya pas larzan, pouè a-cheté cabanne,

C'est li m'oulé, c'est li ma pren.

2

Aine, dé, trois, Caroline

Pas paré comme ça, ma chère!

Aine, dé, trois, Caroline

Pas paré comme ça, ma chère!

Sam'di l'amour, Dimanch' marie,

Lundi matin, piti dans bras.

N'a pas couvert', n'a pas de draps,

N'a pas a rien, Piti dans bras.

1

*One, two, three, Caroline*

*What is the matter with thee?*

*One, two, three, Caroline*

*What is the matter with thee?*

*Papa says "No", Mama says "Yes",*

*'Tis he (whom) I want and him I'll have.*

*No money has he, a cabin to buy,*

*'Tis he I want, and he wants me.*

2

*One, two, three, Caroline*

*Do not talk that way, my Dear.*

*One, two, three, Caroline*

*Do not talk that way, my Dear.*

*Saturday love, Sunday to wed,*

*Monday morn, Baby in arms.*

*There is no quilt, no little bed,*

*Not anything, Baby in arms.*

Aine, dé, trois, Caroline is a "Counjai" and was first noted in St. Charles Parish, La. It is also familiar with the interchangeable names of "Adeline" and "Azellie". The Creole phrase "Ça, ça, yé" is from the French "Qu'est ce". "Qui ça ça yé" therefore standing as "What's the matter".

H. E. Krehbiel in speaking of the song says: "In its way the song "Caroline" lets light into the tragedy as well as the romance of the domestic life of the young Creole slaves. Marriage, that state of blissful respectability denied to the multitude either by law or social conditions".



## Aine, dé, trois, Caroline

(SONG OF LONGING)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Allegro (♩ = 92)

Voice

Piano

The musical score is arranged in three systems. Each system includes a voice line and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro' with a quarter note equal to 92 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The piano accompaniment features a steady bass line and chords in the right hand, with some triplet figures. The voice part has a simple melody with lyrics in Creole and English. The lyrics are repeated in each system.

**System 1:**

Voice: Aine, dé, trois, Ca - ro - line  
 Piano: *mf*

**System 2:**

Voice: Aine, dé, trois, Ca - ro - line  
 One, two, three, Car - o - line  
 1 } Ça, ça, yé comme ça, ma chère!  
 2 } Pas pa - ré comme ça, ma chère!  
 1 } What is the mat - ter with thee?  
 2 } Do not talk that way, my Dear.

**System 3:**

Voice: Aine, dé, trois, Ca - ro - line  
 One, two, three, Car - o - line  
 1 } Ça, ça, yé comme ça, ma chère!  
 2 } Pas pa - ré comme ça, ma chère!  
 1 } What is the mat - ter with thee?  
 2 } Do not talk that way, my Dear.

*expressivo*

Pa - pa di "Non," Ma - man di "Oui," C'est li m'ou - lé, c'est li ma pren.  
 Sam' di l'a - mour, Di - manch' ma - rie, Lun - di ma - tin, pi - ti dans bras.  
*Pa - pa says "No," Ma - ma says "Yes," 'Tis he I want and him I'll have.*  
*Sat - ur - day love, Sun - day to wed, Mon - day — morn, Ba - by in arms.*

*expressivo*

*rit.*

Ya pas lar - zan, pou a - che - té ca - banne,  
 N'a pas cou - vert', n'a pas de draps, —  
*No mon - ey has he, a cab - in to buy,*  
*There is no quilt, no lit - tle bed, —*

*rit.*

*f a tempo**accel.*

C'est li m'ou - lé, c'est li ma pren.  
 N'a pas a rien, Pi - ti dans bras.  
*'Tis he I want, and he wants me.*  
*Not a thing — Ba - by in arms.*

*f a tempo* *accel.*



## Dialogue d'Amour

(SONG OF MOCKERY)

Si l'amou à vou si grand, Michié la,  
 Si l'amou à vou si grand, Michié la,  
 Si l'amou à vou si grand,  
 Faut donné plein l'argent.

Toutes mes cann' sont brulées, Mariann',  
 Sont brulées, Mariann',  
 Toutes mes cann' sont brulées,  
 Et je suis ruiné.

Si cann' à vous brulé, Michié la,  
 Si cann' à vous brulé, Michié la,  
 Si cann' à vous brulé,  
 L'amou à nous flambé!

*If your love can be so great, my dear Sir,  
 If your love can be so great, my dear Sir,  
 If your love can be so great,  
 Then give me your silver.*

*All of my cane is burned, Marianne,  
 Is burned, Marianne,  
 All of my cane is burned,  
 And ruined am I.*

*If plantations are lost, my dear Sir,  
 If your cane is destroyed, my dear Sir,  
 If your cane is burned,  
 Then love is lost in flames.*

"Dialogue d'amour" is said to be a "Calinda", a dance that was linked to songs of derision and which ended the evening's gayety at Place Congo..

One of the instruments used to accompany the song and dance, was a drum which was made to produce a rattle like castanets.

Money of silver is more commonly used in the south, than that of gold or paper: sugar - cane plantations are a principal source of wealth in this section.

# Dialogue d'Amour

(SONG OF MOCKERY)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Lentement (♩ = 80) *Lightly*

Voice

Piano

*f*

*ped.* \* *simile*

*archly*

Si l'a - mou à vou si  
If your love can be so

grand, Mi - chié la, Si l'a - mou à vou si grand, Mi - chié  
great, my dear Sir, If your love can be so great, my dear

The musical score is written for voice and piano. It begins with a tempo marking of 'Lentement (♩ = 80) Lightly' and a 2/4 time signature. The key signature has two flats (B-flat and E-flat). The piano part starts with a forte dynamic (*f*) and includes a triplet of eighth notes in the right hand. The voice part enters with a whole note rest, followed by a series of notes corresponding to the lyrics. The lyrics are in Creole and English. The piano accompaniment includes a pedal marking (*ped.*) and a *simile* marking. The score concludes with a *archly* marking.



*rit.*

la, Si là - mou à vou si grand, Faut don - né plein l'ar -  
 Sir, If your love can be so great, Then give me your sil -

*a tempo* *sadly* <sup>3</sup>

gent. Tou - tes mes cann' sont bru -  
 ver. All of my cane is —

*a tempo*

lées, Ma - ri - ann', sont bru lées, Ma - ri - ann', Tou - tes mes  
 burned, Ma - ri - anne, is — burned, Ma - ri - anne, All of my

*rit.* *f* *f* *rit.*

cann' sont bru - lées, Et — je suis rui - né.  
 cane is — burned, and — ruined am I.

*a tempo*

*flippantly*  
*mf a tempo*

Si cann' à vous bru - lé, Mi - chié la, Si  
*If* *plan - ta - tions are lost, my dear Sir, If*

cann' à vous bru - lé, Mi - chié la, Si cann' à vous bru -  
*your cane is de - stroyed, my dear Sir, If your cane is*

lé. L'a - mou à nous flam - bé!  
*burned, Then love is lost in flames.*



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